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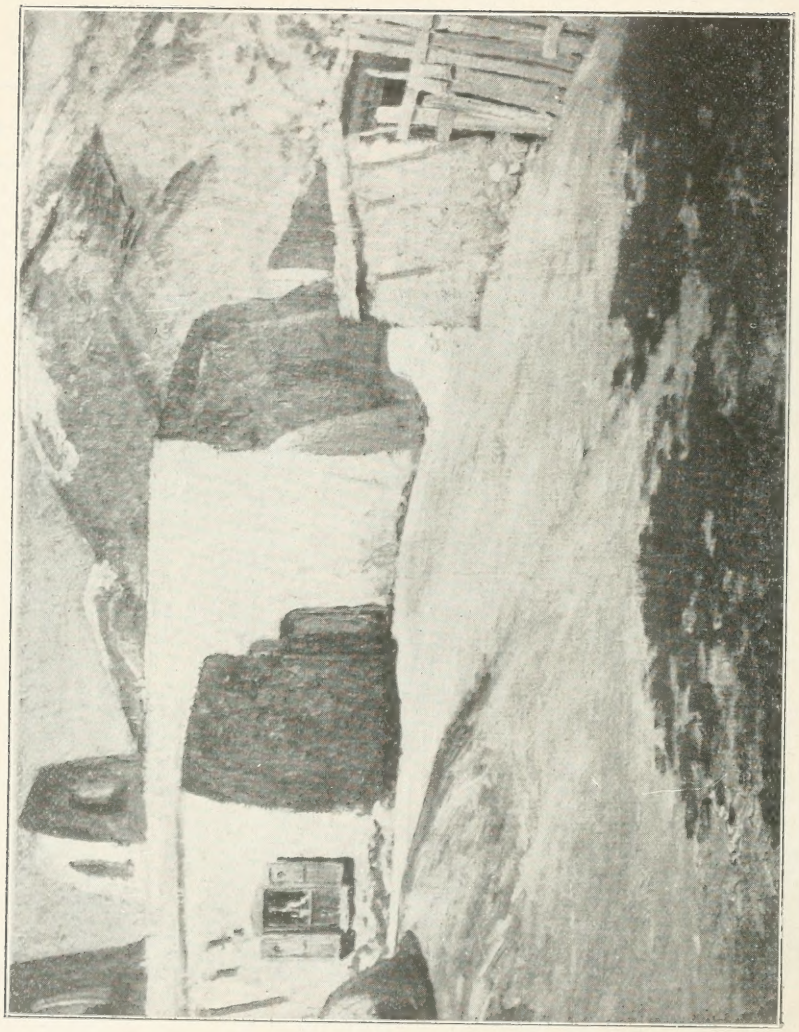
THE LOMA AT SANTA FE

From Painting by Walter Ufer



A NEW MEXICO MISSION
From a Painting by Sheldon Parsons

THE WELL OF THE MAYA'S HUMAN SACRIFICE

BY ALMA REED IN THE NEW YORK TIMES

WITHIN the year the Peabody Museum of Harvard University will announce officially the finding of the Maya treasure at the bottom of the sacred well at Chichen-Itza.

The discovery, although admitted to be the most important in the history of American archaeology, has been a carefully guarded secret for over a decade. Exactly how much light it will throw upon one of civilization's most obscure paths is a question that must remain unanswered until Professor Herbert J. Spinden and Professor A. M. Tozzer publish their erudite commentary. For the present we only know that a quantity of precious material and an astoundingly weird romance has been reclaimed from the ever receding past.

But there is the romance that science pursues, and there is the one lived in the pursuit! And the "unofficial" announcement of the recovery of human bones, gold ornaments and objects of jade, copper and wood from the depth of the sacred well, or the "Cenote de los Sacrificios," involves a worthy sequel to the weird story that the world had forgotten.

During a recent visit to Yucatan I listened to this story as told by the discoverer himself. He is Edward H. Thompson, former United States Consul at Merida, and affectionately known throughout southeastern Mexico as "Don Eduardo." I met him in the ruined city of the vanished Itzaes, where he has lived for many years. His big rambling hacienda house stands almost in the shadow of Chichen-Itza's marvelous monuments, and the sacred cenote is less than half a mile distant.

"I consider the most important find made by me in regard to the 'cenote sagrado,' to be the fact that it was a sacred well, aud a very sacred one, and actually a place of sacrifice, as many eminent scientists either doubted or denied."

As he spoke our "Fortinga," or Ford, reached the end of the Sacred Way, the ancient macadamized causeway leading from the base of the huge "Castillo" pyramid for 300 yards. Before us, with startling abruptness, the sacred cenote opened its wide, cavernous mouth. There was an uncanny note in the perfect symmetry and striking contrasts of this pool of pale and lusterless green water. Tall dark trees completely encircled its rim, emphasizing the dazzling whiteness of its deep perpendicular limestone walls, with their even and seemingly sculptured horizontal lines.

"The awe inspiring aspect of the cenote," continued Don Eduardo, "impressed me as much as its traditions of human sacrifice and offerings to the gods. For years I had a growing belief that Bishop Landa, Father Cogolludo and other Spanish chroniclers, had reported accurately although merely from hearsay, the terrible religious rites practiced here until the coming of the conquerors. But my own instinct on the close association of religious conceptions of the Maya with physical nature was a strong factor in my decision to search for proof of human sacrifice in the muddy depth of the cenote. If human beings were thrown into watery graves to win the favor or to avert the anger of the deities, I reasoned this would be the logical place of their doom. I had seen the cenote under all conditions —in the flaming sunrise, in the brilliant noonday, in the silver moonlight, and al-

ways there was the suggestion of solemnity, mystery and tragedy."

He related the traditions recorded by the Spanish priests—the traditions that have remained for him to translate into historical truth. In the days of Chichen-Itza's glory, and up until the very time of its decline under Toltec oppressions, prisoners of war and virgins of flawless loveliness were sacrificed at the cenote. From early childhood the maidens had been cared for with physical perfection as a goal. Their spiritual training had martyrdom for the public good as its ideal. In times of national calamity, drought or pestilence, the selected victims were led in solemn procession down the imposing stairway of the great pyramid. The sinister beating of the death drum, the high-pitched flute and the shrill screeching of whistle announced their march.

Waiting for them at the little shrine on the brink of the sacred cenote were the priests, the dignitaries of the state and throngs of the pious. At a signal in the ceremony, designed for the deity who was credited with power in the particular emergency, the devotees flung down their most valuable articles of personal adornment and other art treasures. Then the white robed priests hurled the human sacrifices into the yawning water pit, the maidens having been mercifully drugged with the sacred ambrosia, balche.

But more merciful than the drug was the sustaining hope in each maiden's breast that immortal life instead of death lay at the bottom of the cenote. And the crowd gazing down into the pale green water eagerly expected at least one victim to return to the surface as an omen of a favorable year.

The decision to verify these strange traditions and to salvage the Maya treasure was taken by Don Eduardo over 20 years ago. But he was confronted by obstacles on all sides. His faith met with ridicule from the layman and with discouragement from the scientist. The scholarly Holmes visiting Chichen-Itza in 1895, wrote of the plan: "There has been some talk of exploring he accumulations from the bottom of this cenote with the expectation of securing works of art or other treasures, but the task is a most formidable one and will require the erection of strong windlasses and efficient dredging apparatus. It is doubtful if promised results warrant the outlay necessary to carrying out the work in a thorough manner."

Don Eduardo agreed with Holmes that the task was indeed a formidable one, especially as the money for the erection of "strong windlasses" and "efficient dredging" was not available. The cenote measures 150 feet in diameter. The limestone wall drops 65 feet from the tree fringed rim to the surface of the pool. And beneath 40 feet of water is a mud bed 35 feet deep. Unable to find the proper financial support for the expensive undertaking, Don Eduardo learned the diver's art. Night after night for months he descended in his diving suit, only to have his inexperience meet with accident and, in many instances, narrowly averted death. One night his diligence was rewarded by the discovery of human bones which proved to be those of girls between 12 and 16 years of age. This success sharpened his enthusiasm, and finally, by sheer force of determination, he won the interest and aid of a wealthy American whose patronage is linked with some of America's most significant archaeological investigations.

By 1903 the heavy dredging apparatus had been purchased and installed. Shortly after the work was well under way, the cranes being operated by hand power supplied by the Indians. Almost from the first the dredging yielded results. Quantities of human bones—mostly those of young girls—were brought to the surface, to sustain the theory of sacrifice. Gradually, beautiful objects began to make their appearance in the scooped up silt. The assortment included jade, gold, copper, ebony, balls of copal, weapons ornamented with turquoise mosaic and

even fragments of textiles of hitherto unknown weaves.

Most important, according to Don Eduardo—an opinion he ventures, however, as entirely "unofficial" and subject to correction from the archaeologists—are the jade plates, bearing glyphs and esoteric figures upon their highly polished surfaces. These plates, measuring about 3 by 8 inches, are engraved with exquisite art, and it has been hinted that the designs will furnish clues for the positive identification of the vague Maya divinities. Among the gold ornaments are elaborate pendants and richly carved breast shields. The latter, disks of the purest gold and the finest workmanship, measure 8 and 9 inches in diameter.

Don Eduardo tells how the scientists who were present at its discovery were deeply impressed by a beautifully strange sacrificial knife, about 14 inches in length. The 8 inch handle is of polished ebony, carved in the form of two entwined serpents biting a flint blade. This discovery was made in three sections, one scoop bringing up the blade, with a missing piece near the point, and the next scoop producing the handle. Some days later, to the intense joy of the scientists, the little missing piece rewarded their careful examination of the mud. Another precious object brought to the surface was the almost mystic weapon known as the "Votive Atlati," or the ceremonial spear thrower. By the aid of this device it was possible to send a spear twice as far, and it thus became an emblem of power, and as such is pictured in the ancient sculptures throughout the American continent. Quetzalcoatl is depicted in Aztec art as holding one in his claws, and the emblem is found all the way from the Eskimo region to Peru, and as far east as Arkansas.

Four of the treasures, which are adorned with turquoise mosaic, have been described in a publication just issued on this art among the ancient Mexicans by Professor Marshall H. Saville. To complete his monograph Professor Saville received permission to describe these articles and to reproduce them pictorially in his book. These are the first published pictures of discoveries made in the sacred cenote. Two of the objects are merely wooden fragments which still retain portions of turquoise mosaic decoration. In the center of one is an irregularly shaped and thin piece of gold; and from several wooden teeth, covered with the same kind of mosaic incrustation, Professor Saville believes that both fragments were from a jaguar head or mask.

The remaining two are fairly complete specimens, one being a small staff or scepter, and the other a wooden rattle, holding a tiny copper bell. On both objects bits of mosaic decoration remain.

In describing the Mayan rattle Professor Saville claims that it is analogous to an instrument found in the Mexican pictures. "In both of the Sahagun manuscripts," he writes, "that of the Real Palacio in Madrid and the one in Florence, are representations of the deity Xipe Totec. In the former manuscript is found the name of the god written above the figure, which is translated 'Xipe, lord of the coastland.' He is an earth deity, 'our lord the flayed,' for he is represented wearing loosely about him a human skin. He was the patron saint of the goldsmiths of the Valley of Mexico, and is said to have received special homage from the people of the Teotilan district, the beginning of the highway of Tabasco. In the pictures given by Sahagun, and in other codices, he carried a long staff which terminates in a rattle similar to that found in the cenote Chichen-Itza."

It has been claimed that the solidified masses of copal, used as a sacrificial incense by the Mayas, contained human hearts as well as jade idols. But those, more recently discovered by Don Eduardo, and not included in the Peabody Museum collection, have been found to enclose small India rubber balls, perhaps the same used in some ceremonial "pelota" game held in the great gymnasium within sight of the sacred cenote.

Assimilation by Archaeological First Aid

BY ALMA REED IN THE NEW YORK TIMES

Will Mexico solve her greatest national problem by answering her archaeological riddle?

This high hope, in any event, is inspiring the Government's exploration of Mitla and the ruins of Monte Alban, the ancient Zapotecan capital, which overlooks the modern City of Oaxaca. The work, undertaken by Manuel F. Gamio, Director of Anthropology, aims to wrest from Mexico's dead past the knowledge that will vitalize her future. It is part of the program which he has designed to make anthropology a leading factor in his country's development.

With the triple vision of scientist, humanitarian and patriot, Gamio sees Mexico's Indian problem as a living issue, not merely as a thing of the museum or the scholarly monograph. He would study the beginnings of the various peoples within the Mexican Republic, as recorded by their monuments and other vestiges of pre-Hispanic culture, in order to gain deeper understanding of their present needs.

The excavations now under way among the mounds and vaulted chambers on the heights of Monte Alban are revealing significant facts of early Zapotecan civilization. The mounds are said to contain the tombs of five Kings. But, what is vastly more important, as Gamio himself recently pointed out, is the light that these excavations are throwing upon the humble lives being lived today in the fertile valley below.

As we spoke he was making a preliminary survey of the great courtyard that crowns the terraced "white mountain." Around him stood members of his staff—experts in sociology, ethnology, linguistics, folklore, economics, geology, agriculture and other fields of research. In the group were youths just out of college and distinguished scientists past middle age. But all looked toward the tall, slender Director of Anthropology, who still in his late thirties, is International President of the American School of Archaeology, with an attitude of reverential devotion, and all seemed animated by his tremendous enthusiasm for the big, common purpose that lay beyond their immediate respective endeavors.

"Mexico's task," explained Gamio, "is no less than the formation of a coherent and definite nationality as well as a true fatherland. Mexico is not a unit. It is made up of several units. Our population is heterogeneous, not homogeneous. The different groups of which it is composed have different historic antecedents and racial characteristics. They differ in their material and intellectual culture, and in the very expression of their ideas. I think I am justified in saying that the population of Mexico is a conglomeration of little known regional groups.

"Oaxaca has nothing in common with Chihuahua, nor the tropical jungles of Chiapas with the mountain gorges of Guanajuato. Mexico is the linguists' paradise. There are perhaps thirty big divisions of language in the republic today. Here in Oaxaca alone there are traces of fourteen distinct languages. Some of these languages differ basically having no more connection structurally than Chinese or English. The races present striking physical differences. The Zapotecans, for instance, biologically distinct from the Mayas of Yucatan. Our purpose is to stimulate racial approximation, the fusion of culture, unification of language and the economic equilibrium of these various groups in order to attain a true national entity. But first we

must have a knowledge of racial, cultural and linguistic backgrounds. And we are trying to understand the ancient Zapotecan race, in order that the Zapotecan of today, with his problems and needs, may be more intelligible."

What Gamio is attempting in Oaxaca he has already accomplished in the Valley of Teotihuacan, where stands the Pyramid of the Sun, the Cheops of Mexico. In July, 1917, after ten years of fruitful work among Mexico's archaeological sections—a work that proceeded almost uninterruptedly throughout the governmental changes and uncertainties of the period—Gamio founded the Department of Anthropology of the Department of Fomento y Agricultura and at once began the regional study of the Teotihuacan Valley. His program called for a complete survey of the population, a study of the present physical conditions of the territory and of the aspects of civilization which it presented historically.

His excavations in the ancient archaeological city of Teotihuacan led to the discovery of the famous Temple of Quetzalcoatl, or the Citadel. He made exhaustive studies of the property, natural and artificial production, and habitability of the entire valley, and in a brilliant work, entitled "La Poblacion del Valle de Teotihuacan," was able authoritatively to indicate last year the most feasible means for the physical, intellectual, social and economic development of the Teotihuacan Indians. Already, it is claimed, conditions of life among these people are beginning to reflect marked improvement There are rapidly maturing plans for the revival of ancient industries in the region, adapted to present commercial requirements and aided by modern, labor saving methods. With the prospect of the manufacture of ceramics and pottery after archaeological designs, the weaving of textiles and the production of adobes, bricks. tiles and other clay objects, there looms a new period of prosperity for Teotihuacan.

Gamio insists that a very large portion of Mexico's population is still leading an archaeological life and that his country's failure to reach its highest development has been due to the disregard of this fundamental fact by the "ruling classes."

"We must reckon," he maintains, "with the illogical, foggy mode of thought characteristic of Indian tribes who still live in the neolithic age, like the Seri and the Papago of the north, the Maya of the region of Quintana Roo and several other groups in the tens of thousands; and with the pre-Hispanic concepts of millions of Indians and Mestizos who retain in their stagnant, silent and retired existence the most profuse, varied and interesting folklore to be found on the continent."

The whole problem, the Director of Anthropology points out, has been complicated by the sudden arresting of archaeological culture without the provision of any substitute except slavery. The governmental chaos that has stained long stretches of Mexican history is, according to Gamio, merely the inevitable result of "the making by governing minorities of modern laws to their own liking and adequate to their own needs, and expecting a backward Indian civilization to adjust itself all at once to these advanced laws, leaping across four centuries."

In commenting upon the ignorance that had so long existed in Mexico's official circles regarding the Indian and his problems, Gamio relates how he once went to President Carranza for permission to inaugurate some work "of vital importance to the Indians." * * "But, my dear boy," replied Don Venustiano with paternal gravity, "what are you talking about? We have no Indians!" "Of course we haven't in these northern states where you have lived," answered Gamio, who then proceeded to enlighten the "First Chief" upon the most serious problem of his government.

If the golden hope that Gamio is holding out to his nation becomes a reality, it will be primarily because of the development of Mexico's embryotic things. His

survey of the Indian population, which will extend gradually over the whole republic, will definitely ascertain conditions and needs. Naturally, these economic needs will differ as geographical conditions and biologic types differ. In one section the remedy for distress may be cattle; in another crops; in still another, facilities for arts and crafts. In his ultimate aim of co-ordinating the various cultures to the end of a strengthened nationalism he is searching for tribal similarities—for likenesses upon which to build the solid structure of common interest. His plan calls for the study of such considerations as what clothes the Indians wear, their social customs, whether or not they make use of the pueblo organization, what expression of culture they give through art. In other words, he is trying to find the rudiments that are truly, essentially Mexican, which may be adapted to the age and, at the same time, answer the aspirations of Indians.

It was in his boyhood, while working on his father's hacienda in southeastern Mexico, that Gamio's vision of national unity came to him in a very dramatic way. Sitting one day by a stream in the midst of a semi tropical forest, he saw a naked Indian pass by in a canoe. Gamio called to him in Spanish. Bnt the Indian did not make the slightest response. Gamio called again, but the Indian's face remained perfectly stolid. With a boy's persistency, he shouted at the top of his voice, yet the Indian remained motionless. At last, almost frantically, Gamio called in the Indian dialect of the place, and he received an immediate answer.

Curious about this strange conduct, Gamio, pleading in the dialect, finally drew from the Indian the reason for his silence. He learned that his companion spoke fluent Spanish, but that he had taken a solemn oath never to use the tongue of the conqueror again. As reason he gave the brutal treatment he had received from his Spanish speaking employers in one of the larger coast cities. In addition, he had withdrawn in defiant hatred into the recesses of the jungle in order to forget civilization and to live the most primitive life possible.

This glimpse into the Indian soul, with its burning consciousness of wrong under a mask of passiveness, has been Gamio's inspiration through his years of study and labor, as it is today on the verge of the realizations of his hopes.

It is this soul—as it was at the height of its freedom, and before it shrank in sorrow and despair beneath centuries of oppression—that Gamio seeks in the ruins of Monte Alban. It is the soul, he maintains, that Mexico must fan into normal expression before it can reach its highest national destiny.

GIFTS, BEQUESTS AND AWARDS

Pulitzer Prizes Announced.

The 1923 awards of the Pulitzer prizes in journalism and letters and of the traveling scholarships offered annually have been announced by the advisory board of the Columbia School of Journalism.

Alva Johnston, of the New York Times, was awarded the $1,000 prize for the best example of a reporter's work during the year; William Allen White, editor of the Gazette, Emporia, Kansas, $500 for the best editorial; and the Memphis Commercial Appeal, Memphis, Tenn., the $500 gold medal for the most disinterested and meritorious public service rendered by a newspaper.

The judges selected "One of Ours," by Willa Cather, for the $1,000 prize for the American novel published during the year which presented the wholesome atmosphere of American life, and the highest standard of American manners and manhood,

Charles Warren was given the $2,000 for the best book on the history of the United States for his book "The Supreme Court in United States History." The $1,000 prize in biography was awarded to "The Life and Letters of Walter H. Page," Burton H. Kendrick, and the

$1,000 prize for the original play performed in New York which best represented the educational value and power of the stage in raising the standard of good morals, good taste and good manners, was awarded to "Icebound," by Owen Davis.

Edna St. Vincent Millay was named the winner of the $1,000 prize for the best volume of verse published during the year by an American author.

Three awards of traveling scholarships valued at $1,500 each, offered to graduates of the Columbia School of Journalism who passed their examinations with the highest honor and otherwise were found most deserving, to permit each to spend a year in Europe studying the social, political and moral conditions of the people and the character and principle of the European press, were awarded to Geneva Bertha Seybold, Topeka, Kans.; Lee Mills Merriman, Chicago; Roswell Sessons Britton, Hoochow, China. Alternates for this award were: Paul Friederichson, Clinton, Iowa; Charles Ruggles Smith, Cambridge, Mass., and Josephine Lulu Chase, Bakersfield, Calif.

Annual scholarship valued at $1,500 to the student of music in America deemed the most talented and deserving so that he may continue his studies with the advantage of European instruction, was awarded to Winter Watts, Brooklyn, N. Y., for a suite for orchestra entitled "Etchings," and for a dramatic ballad for voice and orchestra entitled "The Vinegar Man."

Henry Hensche, Chicago, a student in the National Academy of Design Schools, was awarded an annual scholarship valued at $1,500, offered to the art student in America should he be certified by the National Academy of Design with which the Society of American Artists has been merged, as the most promising and deserving.

No awards were made in the journalism group of the $1,000 prize offered for the best history of the services rendered to the public by the American press during the preceding year and the $500 prize offered for best cartoon published in the United States during the year.

The Memphis Commercial Appeal was given the $500 medal for "its courageous attitude in the publication of cartoons and the handling of news in reference to the Ku Klux Klan," the announcement stated.

The editorial which won the award for William Allen White was entitled "To an Anxious Friend," and appeared in the Emporia Gazette, July 27, 1922. The jury found that the editorial excelled in clearness of style; sound reasoning and its power to influence public opinion in the right direction.

Mr. Johnston, selected for the $1,000 prize for the best sample of reporter's work, won the award with his reports of the proceedings of the convention of the American Association for the Advancement of Science, held in Cambridge, Mass., December 27 to 30, 1922.

The works of Edna St. Vincent Millay, which won for her the $1,000 award for the best volume of verse, include the "Ballad of the Harp Weaver," "A Few Figs from Thistles," eight poems in "American Poetry" and a volume entitled "A Miscellany."

Mr. Watts, awarded the music scholship, is 37 years old and a graduate of the Institute of Musical Art. He has studied painting and architecture as well as music and has written and conducted incidental music for several plays. The jury which selected him was composed of Prof. Daniel Gregory Mason, Prof. Walter Henry Hall and Frank Damrosch, and stated that he has had instruction in organ and voice, both in America and Italy, and has made an extensive study of composition and has taught theory.

The awards originally were recommended by juries composed of three members and were formally adopted by the advisory board of the Columbia School of Journalism.

The prizes will be presented in connection with the commencement exercises at Columbia University.

SCIENCE AND RESEARCH

Age of the Piltdown Man.

After microscopic examination of the Piltdown jaw and numerous specimens of jaws of apes and of early man, Dr. Ales Hrdlicka has come to the conclusion that the Piltdown jaw is much older than the skull found near it and to which it had been supposed to belong. He places the Piltdown jaw much older than the Heidelberg jaw or that of any other European cave man. He found that the Piltdown man did not connect with any of the living forms of anthropoid ape. Dr. Hrdlicka intimates that man may have evolved altogether in western Europe instead of Central Asia.

Colorado Historical and Natural History Society.

Considerable work of note was accomplished during the biennium covered by the published report of the State Historical and Natural History Society of Colorado. The report asks for an annual appropriation from the state of $25,000, of which about $15,000 is to be for salaries of the staff and $5,000 for archaeological research. J. A. Jeancon, curator of archaeology and research, formerly a resident of Santa Fe, makes a brief survey of the work in Archuleta county, Colorado, of which he had charge. A special plea is made for more generous means for publication of historical material accumulated. The Society has a membership of 650 and in addition to the state appropriation reports receipts, mostly from membership dues, of more than $6,100.

Carnegie Institution Report.

The report of the president of the Carnegie Institution for 1922, emphasizes the work of publication which included 24 volumes of 6605 pages printed at a cost of $95,000. During the past year he Institution has attempted to make ome of the results of recent researches available to investigators and interested citizens through the medium of carefully prepared and illustrated lectures. These included Dr. S. G. Morley's lecture on recent discoveries in the field of early American archaeology in Guatemala. Dr. J. N. Rose marked the completion of a monograph on the cactus group by presenting the general results secured in this study of adaptation of a group of plants to the peculiar conditions of semi-arid regions in the western hemisphere. The president states incidentally: "It is also of much importance to us in the near future to expand considerably our program of studies in the field of Middle American Archaeology." In the past year $19,500 were available for archaeological work out of a total of more than $1,509,920 granted for research work. The total receipts for the year, however, were only $1,345,530, and the report says: "In every phase of research undertaken, either directly by the Institution or jointly with other organizations, it would be possible to spend with profit considerable sums beyond those now available." The report prints a full page engraving of the late Dr. Alfred Goldsborough Mayor, director of the Department of Marine Biology, to whom, as well as to Professor J. C. Kapteyn, Research Associate in Astronomy, who died June 18, 1922, tribute is paid In Memoriam.

ACKNOWLEDGMENTS

DUES PAID.

Santa Fe Society:

A. Gusdorf, John K. Stauffer, El Paso Public Library, Geo. H. Robinson, Miss Rose Dougan, R. D. Johnson.

New Mexico Society:

G. J. Waller, John H. D. Blanke, Geo. T. Cole, Mrs. Anna F. Johnson, H. O. Bursum, E. A. P. Newcomb, Mrs. J. F. Pearce, Robert M. Zingg, Mrs. E. Caesar, Mrs. C. E. Perkins, C. J. Hares.

NOTABLE GIFT TO SAN DIEGO MUSEUM

From the San Diego Union of May 16.

TWO gifts, the most important ever received by the San Diego Museum, were presented to the directors of the organization yesterday by Mr. and Mrs. U. S. Grant, Jr. One of the gifts was the library of Gen. U. S. Grant, given to the general by the citizens of Boston, and the other was a portrait of President Grant, painted by Henry Ulke, during the last year of Grant's term'

Director Edgar L. Hewett presiding, announced the presentation of the two gifts to the board of directors and called for recommendations from the committees of the board which had had the donations under consideration.

The library committee, composed of Erskine J. Campbell, chairman, Hanna Vogdes Prentice, Edward L. Hardy, Henry P. Newman and Anna M. W. Connell, through its chairman, made the following report and recommendations:

"The library committee begs leave to submit the following report upon the library presented to the museum by U. S. Grant, Jr.:

"This library was presented to Gen. Grant by the citizens of Boston in the year 1866. It comprises approximately 1200 volumes, embracing the works of history, biography, science, essays, poetry and fiction without which no important library is complete, in editions of the finest bindings and illustrations known to the art of bookmaking. It is a collection of the world's classics of the highest literary and artistic value. When to this is added the consideration of its having been the library of the great general and president, it becomes a priceless possession for this Museum and for the people of San Diego.

"Your committee, therefore, recommends that in accepting this munificent gift the board of directors declare the donor, Mr. Grant, a patron of the San Diego Museum with all the privileges of membership for life in the institution."

Miss Alice Lee, who, with A. S. Bridges, Lyman J. Gage, John William Mitchell and Ernest E. White composes the art committee, speaking for that body said:

"The committee on the art department herewith submits its report and recommendations with reference to the portrait presented to the Museum by Mrs. U. S. Grant, Jr.

"This portrait of President Grant by one of the foremost portrait painters of the time, Henry Ulke, was painted in 1876, the last year of the president's occupancy of the White House. It has the distinction of being the only portrait for which Gen. Grant sat while he was president. It represents him in the full maturity of his life and at the height of his power.

"The portrait was purchased by Mrs. U. S. Grant, Jr., from the estate of the artist and has since remained in her possession. It has long been the intention of Mrs. Grant to present this to our Museum, and the art committee takes this occasion to congratulate the officers upon the addition of this splendid portrait to the valuable possessions which it holds in trust for the people of this city.

"Your committee recommends that in recognition of this priceless gift the board of directors declare Mrs. Grant a patron of the San Diego Museum and confer upon her all the privileges of life membership in the institution."

EL PALACIO

VOL. XIV. JUNE 1, 1923. NO. 11.

PAUL A. F. WALTER, EDITOR.

Published by the Museum of New Mexico and the School of American Research

A Semi-Monthly Review of the Arts and Sciences in the American Southwest.

Sent free to Members of the New Mexico Archaeological Society and the Santa Fe Society of the Archaeological Institute.

Acceptance for mailing at special rate of postage provided for in Section 1103, Act of October 3, 1917, authorized July 16, 1918.

George W. Marston in a brief talk congratulating the Museum and the people of San Diego on the acquisition of a library of such vast importance to the American people and felicitating Mr. and Mrs. Grant upon their generous thought in donating these possessions to the Museum, moved the following resolution:

"That in recognition of their gifts to the San Diego Museum, Mr. and Mrs. Ulysses S. Grant, Jr., be declared patrons of the San Diego Museum with all the privileges of the institution for life."

Mr. Marston referred with great feeling to the part Mr. Grant has played in the life of San Diego and spoke of this occasion as an effort to express the appreciation of every one for Mr. and Mrs. Grant.

Russell C. Allen, chairman of the board of the scientific library, in a brief speech of congratulation, seconded Mr. Marston's resolution. The vote in favor of the resolution was unanimous

In response to the insistent demand, Mr. Grant responded with a short speech expressing on behalf of himself and Mrs. Grant their pleasure in transferring to the Museum of science and art the treasures which they have felt for a long time should belong to the people.

With the diffidence that was characteristic of his great father, Mr. Grant spoke of the gifts which he and Mrs. Grant were making as being very precious to them and referred to their deep gratitude that such a worthy place was being prepared for their care and use.

He gave an account of the portrait which Mrs. Grant had purchased from the estate of the artist with her own funds. In closing Mr. Grant expressed the expectation that the development of the Museum was destined to be even greater than that of the city of San Diego.

Mrs. Grant then gave to the officers of the Museum a memorandum of articles scarcely less valuable than those just presented. The articles were gifts from the Mikado of Japan, and from other sources equally eminent. These gifts will be transferred to the Museum at some time in the future.

Director Hewett referred to the occasion as one which had been carried out in the spirit that would have been most acceptable to the quiet, modest president who had taught the American people that great achievement and great humility may go hand in hand, and upon whom they had conferred every honor within their power. He referred to the distinctions just conferred upon Mr. and Mrs. Grant as of small importance to them, but of immense importance to the institution which was being built for the people of San Diego, for the reason that it would forever link with its early developments names which through all the future the people of San Diego would be proud to claim as among their citizens while the city was laying the foundations for its future life and culture.

Attention was called to some of the special treasures of the library, works that thousands look back upon as having furnished the inspiration to the study of history, science and art. Among those particularly pointed out were the sets of Audubon's "Birds of North America" and

"Quadrupeds of North America," containing the famous hand-colored plates which now place them beyond price; the works of all the statesmen of the early years of the regublic, such as Hamilton, Jefferson, Madison, Adams and Franklin; all of the world's greatest histories, Motley, Hallam, Macauley, Carlyle, Hume and Grote; the great biographies of Napoleon, Wellington and most of the famous men of modern and ancient times; the works of the leading essayists on history, politics, art and science; complete sets of the great novelists and poets of all time; and in short the classics that go to make up a great library of the world's best literature.

One of the particular treasures of the collection is the Bible on which President Grant took the oath of office, in the front part of which is pasted the autographed letter of the Chief Justice of the United States presenting the book to Mrs. Grant on the morning after the inauguration. By request, Dr. H. B. Bard read the 121st psalm which, according to the letter of Chief Justice Chase, was the passage of the book where the lips of President Grant pressed the book.

The board room in the California building, it was announced, will be kept open every afternoon so that San Diegans and visitors may see the library and the portrait.

MUSEUM EVENTS

The Galleries in May.

The exhibits in the Museum galleries during May took a wide range. In addition to many of the pictures owned by the museum, Santa Fe artists contributed of their new and their older work. Miss Olive Rush filled an alcove with her paintings, the largest exhibit she has had as yet in the Museum. One is impressed with the versatility of her genius. Unique is a panel in fresco, "Little Navajo", painted on a tile by a method she has originated and which yields most satisfactory results. Her oils clearly show a transition from academic days to modernism. "The Pastellist" and "Indian Children at San Xavier" are fine examples of Miss Rush's earlier days, while "Pecos, Where Men of Old Build," and "The Mountain" show the influence of Santa Fe environment and associations. Lovely are "The Mother", and "Arabesque." More brilliant in color is the landscape "Peach Blossoms," a springtime scene in old Santa Fe. Miss Rush is equally as happy in her water colors, "Hillside in New Mexico" being an especially good example. Striking is a large batik "The Capture" and most ambitious "Food Bearers to the Dancers" a symbolic interpretation of an incident in the Shalako Dance. Interesting is the contrast of treatment in another interpretation of the Shalako Dance by Gustave Baumann, which is given the place of honor in the alcove opposite. The latter is a pure decoration in subdued tones and as poetic as it is altogether lovely in conception and execution. Mr. Baumann exhibits in the same alcove a number of his famous color wood block prints, including his latest, "The Green Gate." Interesting is the series of prints showing the successive stages of a color print. B. J. O. Nordfeldt is given several alcoves, one to his paintings, the latest from his brush, and parts of two others for a display of his etchings. The latter collection is of special significance for it covers his work from early days in New York and San Francisco to the prints produced in Santa Fe. Most visitors express preference for the beauty of the early work, but artists are emphatic in their admiration of the vigor and more untrammeled expression of the Santa Fe etchings. The paintings are in Nordfeldt's finest modern manner and include large portrait groups, landscapes, and such somber canvasses as "The Penitentes," a representation of the Penitente Golgotha. Somehow, Nordfeldt succeeds in transferring to canvas something of the spirit of the Pueblo ceremonial in his "Tablita

Dance," although it would be difficult to explain just how. In the adjoining alcove Joseph G. Bakos exhibits his maturer work which is evidence that "he has arrived" in an artistic way. He paints in the modern way and, like Nordfeldt, applies his pigments flat. Thus also F. G. Applegate, whose work is given the next alcove. Mr. Applegate has imagination, and there is a reminder of Nicholas Roerich and symbolism in his pictures which, too, deal with New Mexico landscape and life. Dolores Lietze gives the Museum the first exhibit of her paintings. She is striving at an artistic interpretation of New Mexico that will no doubt place her in the front ranks of the women painters of the Southwest. It detracts nothing from the interest in her pitcures, some artist sticklers to the contrary notwithstanding, that she gives her paintings mellifluous Spanish titles that place the spectator en rapport with her mood and theme. Portraits that are rugged, still life which is unusual in its treatment and landscape indicate the wide range of Miss Lietze's ambition. Olaf Emblem exhibits a number of highly colored, sunny landscapes of the Southwest that fairly scintillate. Altogether, the May exhibits would do credit to any gallery even in the large art centers. In fact, exhibits by such a group as Nordfeldt, Bakos, Applegate, Baumann, and the others would be deemed highly significant of the trend of modern art.

IT IS WRITTEN

Old Santa Fe and Roundabcut.

It is some years now that the first edition of "Old Santa Fe and Roundabout" set a standard for railroad publicity that many other folders and booklets since then have sought to attain. It was the idea of the late E. P. Ripley, president of the A. T. and S. F., that railroad publicity should be on an intensive scale and localized as much as possible. It was at his suggestion that Colonel Ralph E. Twitchell and the writer planed the first edition of "Old Santa Fe and Roundabout." And it proved so successful that it has been printed in many editions and by the tens of thousands of copies. In the latest edition just from press, Dr. Charles F. Lummis, the master publicist of the Southwest, writes the story, while the splendid pictures are from photographs by local artists. The forty page folder is beautifully printed and most attractive in its embellishments, makeup and typography. A good outline map of Santa Fe and vicinity is the centerpiece around which are grouped nine charming photographs of life and scenes in forest, mountain and desert. The text of Dr. Lummis has literary quality which lifts it above ordinary publicity and helps to make "Old Santa Fe and Roundabout" about the finest kind of publicity which can be given a community.

Another Play by Mrs. Bloom.

With the historic hegira of the Piro and Tampiro people from the Saline pueblos in the Manzanos before 1680, as the background, Mrs. Lansing Bloom has written a stirring tragedy in three acts. The scene is laid at Abo whose mission is still a noteworthy sight some distance from the Abo Highway in New Mexico. The drama opens in the Cacique's house, "Running Stream" wife of the cacique, first conversing with her youngest daughter and then with "White Flower" the heroine, whose wedding is to take place in a few days to "Gray Wolf," the son of the war captain. The dialogue reveals the fear which has taken possession of the people of the pueblo who have been harrassed by the Apaches, "The Red Death." The climax of the first act comes when "White Flower" is carried into captivity by an Apache. In the second act messengers announce that the Tampiros have abandoned their great pueblo of Tabira, or

better known, although erroneously, as Gran Quivera. "White Flower" returns bereft of reason. She has escaped the Red Death but every effort to restore her mind proves unavailing. The people of Abo also decide to leave their home, thus making it one of the "Cities that Died of Fear." "White Flower" momentarily regaining her reason, refuses to go and "Gray Wolf" remains with her. She slays herself falling dead into his arms. The third brief act is a battle scene in which Gray Wolf kills ruthlessly until an Apache's tomahawk fells him and he expires with both arms outstretched to the sky crying out in his last agony: "White Flower, wait!" The author's intimate knowledge of Pueblo custom and thought, her vivid visualization of local color, knowledge of dramatic technique and values, together with the tenseness of the theme, have resulted in an artistically rounded piece of work, as lofty as a Greek tragedy in its directness and inevitability. The only fault, if any, is in the harshness of the play's title "The Ways of Extermination". It is hoped that the play can be given in the Museum auditorium during the Fiesta.

A Prilgrimage to Taos.

The North American number of The World Traveler, publishes an illustrated article by Julia Criswell under the heading: "A Pilgrimage to Taos." It was during the San Geronimo Fiesta that the writer visited the pueblo and her description is colorful and ively.

"The International Studio" for May.

More superbly illustrated even than previous numbers the May issue of "The International Studio" is a delight to the eye. The reproductions in color, in tint and in black or white, represent the highest as yet achieved in process print. Eight of the prize winners at the annual exhibit of The Natlonal Academy of Design are printed on special heavy paper admirably visualizing the gradations of shadow and the draftsmanship even though lacking the necromancy of color. They are "The Expulsion," by Eugene Francis Savage, awarded the Thomas B. Clarke prize and the Saltus medal; "Flemish Tapestry," by Dinez Carlsen, given the Hallgarten $200 prize; "Blue and Silver," by Jean McLane, awarded the Isaac N. Maynard $100 prize; "By the Upper Lock," by John F. Folinsbee, bestowed the Hallgarten $300 prize; "A Naturalist," by Fred Nagler, given the Hallgarten $100 prize; "Snow and Colder," by G. Glenn Newell, which received the Speyer Memorial prize; "Early Winter," by Paul King, the winner of the Altman $1000 prize for landscapes; "Mid Winter," by Hobart Nichols, recipient of the Altman $100 prize for landscapes. "Art in Missouri's Capitol," reproduces the series of historical murals, including that of "Attack on the Village of St. Louis by the Indians," by O. E. Berninghaus of the Taos Society. "Japan's Color Print Revival" is accompanied by several excellent reproductions on special paper. The text takes a wide range as do the pictures and maintains the interest and high standard which this attractive magazine has set for itself.

"Asia" for June.

Archaeological themes are again prominent in this number of "Asia," the cover itself being "after an Egyptian Grave Stele" in the Metropolitan Museum of Art. "The Third Asiatic Expedition" is a continuation of the running account of the American Museum by Roy Chapman Andrews. Dr. Charles Breasted, of the Archaeological Institute of America, writes under the title "Over the Threshold of Tut-ankh-Amen's Tomb." The magazine is beautifully illustrated.

June "Poetry."

The June issue of "Poetry" is a lyric number and presents the work of some thirty writers. Whether due to the tem-

porary new editorship or the universality of the themes, there is an absence of the local color which has been a characteristic of "Poetry." There have been but few issues in the past three or more years that did not, for instance, publish some lines that were steeped in the spirit and atmosphere of the Southwest. True, there are verses by Alfred Kreymborg entitled "Italian Stream;" a "Breton Song" by Abbie Huston Evans; and "Japanese Brush Strokes" by Jun Fujita, but they all seem remote from the pulsing life of America generally reflected in "Poetry." There is a scathing criticism of Witter Bynner's "A Book of Plays" by Cloyd Head, who says among other things: "These plays are neither for the mind nor heart; they are for the nerves. They are not dramas; they are not literature. There is no reality in them." The most ambitious poem in the issue is by "H. D." under the title of "Thetis," but it too is lacking in those things which have made "Poetry" notable among the host of minor publications devoted to verse. "That the present trend is away from unrhymed and unmetrical verse cannot be denied," says one writer, Jessica Nelson North, in this issue. She continues: "As though the gift of utter freedom had been too bewildering, the herd of poets begins to seek some voluntary imprisonment." "The cause of the New Poetry is dead," she says. "It died peacefully for lack of adversaries, though there survives the occasional Bryan to give it posthumous publicity." And as proof one might cite this issue of "Poetry."

PERSONAL MENTION

Sharps return from Egypt.

Mr. and Mrs. J. H. Sharp have returned from a Mediterranean tour which included Egypt. Mr. Sharp has taken possession of his home and studio at Taos for the summer.

Ufers in Taos again.

Mr. and Mrs. Walter Ufer are at home again at Taos after a winter spent in New York and Chicago.

Blumenschein Resumes Taos Residence.

E. L. Blumenschein after a winter in his home in Brooklyn N. Y., is again at Taos. Mrs. Blumenschein and daughter will arrive as soon as the latter has finished her school term in the east.

IN MEMORIAM

Death of Eminent Research Workers.

Dr. John Venn, president of Caius College, Cambridge, Eng., who gained renown in archaeological research work, died last month at the age of 89 years. Dr. Charles Emmanuel Forsyth Major, F. R. S., famous as a paleontologist, died recently in his 79th year. Ernest Watson Vredenburg, known for his work on the paleontology of India, died, aged 53 years. Frederick William Harmer, aged 89 years, died just after completing the last plate for his "Monograph of the British Pliocene Molluska, which has been in process of publication since 1914 by the Paleontographical Society. The deceased was the father of the director of the Brit sh Museum.

MUSEUMS AND GALLERIES

Appointed Director of Museum and Library.

Professor T. H. Pardo de Tavera of the University of the Philippines has been appointed director of the Philippine Library and Museum.